

Frohman to the dramatic editor of The News, states that the theatrical war have no effect on his productions. In

fact he will divide his producing season into two parts, the first beginning early in August, the second in January, and his leading people will continue to visit Salt Lake as here-

in January, and his leading to continue to visit Salt Lake as heretofore.

Incidentally, Mr. Frohman speaks
somewhat apologetically of the fact
that he was only been able this year
to produce a small percentage of
blays by American authors; of his
forty new plays, booked for production
this season, less than fifteen per cent
are of American authorship, while
forty per cent are English, and over
thirty per cent are French.
"Nor is the reason hard to find,"
says Mr. Frohman. "It is merely that
the American authors, voluminous
enough in their output, are not producing the goods." The manager has
endeavored to secure virile American
plays, yet has discovered only seven
that warrant his production. Contrasted with these are sixteen English plays and thirteen French, considerably the largest foreign dramatic importation that has ever been
made. All of which, while it does not
speak well for the home product, is
at least encouraging from the standpoint that such a manager as Mr.
Frohman is anxious to give native
talent a chance to be heard, and that
it has not always had.

HOW THEY BEGAN.

HOW THEY BEGAN.

Maude Adams began as a child and for years played small parts, gradually working up to leads.

Maxine Ellott began without training with a small part in the Frawley stock company.

ing with a small part in the Fristock company.

Margaret Anglin was graduated from a dramatic school in New York;
Nazimova from one in Russia.

Ethel Barrymore made her first appearance in her uncle's John Drew's, company.

Frances Starr made her debut in a one side part in a stock company in Albany, New York.

Billie Burke began as a chorus girl in London.

in London.

Rose Stahl recited first at public functions and later joined a small company in New Jersey, where she lived.

Marie Doro began as a chorus girl.

Marie Doro began as a chorus girl. Elsie Ferguson made her bow as a chorus girl. Chrystal Herne played small parts in her father's company.

Mabel Taliaferro saw the stage as

a child. Laura Hope Crewes took a child's

Helen Ware only a few years ago

made her debut as a supernumerary in Maude Adams' company.
Dorothy Donnelly, Charlotte Walker, Julia Deane and some others began their stage careers without training, and worked their way up from one or two line parts. two line parts. ORPHEUM'S SECOND WEEK.

pretty specialty by Mile. Floretta, the premiere coryphee, and concludes with the gorgeous dove ballet, in which live pigeons are used to assist in the pictures and figures.

"The Code Book" is an intensedramatic sketch dealing with a suppressed effort by a Japanese spy to

dramatic sketch dealing with a supposed effort by a Japanese spy to obtain possession of the secrets of the American army's "Code Book."

Two former minstrel men, Fred Warren and Al Blanchard, will be seen in a comedy sketch which they have popularized in vaudeville. Warren appears as a colored soubrette and he is said to have in this role the best vehicle of his career.

Senores Valentine and Dooley are two cycling acrobats who have attained fame in several South American countries. With the two men is a lady who assists in the act, though the men are depended on for the

a lady who assists in the act, though the men are depended on for the performance of the most daring feats. Harry Fentelle and Viola Valiorie have an act that is made up of conversation, singing and dancing. Mr. Fentelle is well known as a favorite comedian in musical comedy while Miss Valiorie, one of the prettiest girls on the stage, was with Richard Carle's "Spring Chicken."

H. Franklin and Standards are acro-bats and dancers who come to the Orente of the

bats and dancers who come to the Or-pheum circuit with a European repu-tation. They are billed as "the living rubber balls."

New motion pictures and

by the Orpheum orchestra, under the direction of Willard Weihe, complete the bill.

THE SHUBERT'S NEW BILL

The new production by the Allen Curtis company, which goes on at this house this afternoon is entitled "In Gay Paree," which is built up of the type of musical productions that popularize the eastern roof gardens during the summer months, and is said also to smack somewhat of the French music hall. The leading parts will be in the hands of Charley Reilly, Henry in the hands of Charley Reilly, Henry Auerbach, Maybelle Baker, Miss and Harry Ford; two new people, the Sutherland, Jack Curtis, Jack Collins, Prager sisters, will join the company for the "Gay Paree" production.

LUNA AND ISIS THEATERS .

Manager Florence puts on a complete change of bills at his moving picture houses this afternoon. At the Luna "A Fair Exchange," "A Personal Matter," and "The Cow Boy's Stratagem" will be the leading festures, while at the Isis, two amusing acts are entitled, "A Mad Dog Scare" and "Sleep Walking Cure." The usual illustrated songs and a new program will be heard.

#### THEATER GOSSIP

"The Old Homestead" is said to have earned \$4,500,000 during the first ten or eleven years of its career.

The Shuberts have arranged to produce a play called "The Family," by Robert H. Davis, a magazine writer.



GRIGOLATI'S AERIAL BALLET.

Famous Spectacle Which Will be Seen All Next Week at the Orpheum.

son is "The One Woman." It is from the pen of Avery Hopwood, author of "Seven Days," and is scheduled for production in October. "The One Rehearsals of Charles Frohman's at-Woman" deals with a phase of Amer-

Charles Frohman has secured control of the Bijou Theater in New York and on Sept. 12 Joseph Brooks will produce the farce "Welcome to Our City," adapted from the German by George V. Hobart. Macklyn Arbuckle will play the leading part.

"The Gamblers," by Charles Klein, will be the first of a number of plays to be presented by the Authors' Producing company, an organization of independent playwriters and managers of which John Cort is president and Mr. Klein general producing manager. "The Gamblers" will be presented in New York in September after a short tour.

Sir W. S. Gilbert is understood to make an income of \$50,000 a year out of the Savoy operas. In this connection it is interesting to note that Sir W. S. Gilbert, J. M. Barrie and Sir W. S. Gilbert, J. M. Barrie and Sir Arthur Pinero make more money than any other British dramatists. Mr. Barrie is reputed to have made \$240,000 out of "The Little Minister" alone, and to be making \$2,000 a week out of "Peter Pan."

ORPHEUM'S SECOND WEEK.

For the second week's bill of the Orpheum season, an excellent program is promised by Manager Sutton. It will be headed by Grigolati's Aerial Ballet, a famous theatrical spectacle. This divertisement opens with a beautiful butterfly ballet, including a bretty specialty by Mile. Floretta, the pretty specialty by Mile. Floretta, the ballet, in ballet, in of "Get-Rich-Quick Wallingford" will undoubtedly be interested in see-ing how Cohan presents the amiable adventurer upon the stage.

"I have every reason to remember my debut on the stage," said Sir Charles Wyndham in a recent interview. "In the first place John Wilkes Booth was the first place John Wilkes Booth was in the same company. We opened at Washington and I appeared as a character who had to declare, 'I am drunk with love and enthusiasm.' Having uttered the first three words I was seized with stage fright and said no more. This is what I read in a New York paper next morning: 'A Mr. Wyndham represented a young man

Rehearsals of Charles Frohman's attractions have been begun, and some will open a fortnight earlier than had been intended. At the Garrick Theater, "Love Among the Lions," with the English members of the cast, A. E. Mathews and A. Blaney, will be ready for production early in August. Frank Anstey's "The Brass Bottle," with Richard Bennett in the leading part, is being rehearsed at the Lyceum theater, and will also open early next month. Rehearsals of the musical comedy, "Our Miss Gibbs," in which Kitty Mason, the English dancer, and Fred Wright, will appear, are also under way. Rehearsals of Charles Frohman's atder way.

There lies before the writer the cata-There hes before the writer the catalogue of a dealer in old play bills, autograph letters, signatures, etc., which makes several interesting disclosures. For example, William Collier's signature tops the list at a market price of 20 cents, while Henry Miller's is quoted at only 10 cents. Anna Held's signature is listed at 15 cents, and Audrew Mack's may be obtained for 10 cents.

Louis Mann is in the 15 cent division.

Louis Mana is in the 15-cent division, Louis Mann is in the 15-cent division, as are also Julia Arthur, David Belasco, Lulu Glaser and Vernona Jarbeau, while, on the other hand, Corinne's autograph is considered worth 20 cents, and James T. Powers and Fanny Rice are in the dime division.—The New York Talegraph York Telegraph.

J. M. Barrie has analyzed six novels of Thomas Hardy's and found in them eight heroines with 22 lovers, with incidents that lead to 11 secret agagements, three marriages and thre elopements that come to nothing.
"Nearly every one of the ladies practically proposes to at least one man, and two run after him to do so, and one them marries another. of them marries another. Were these eight ladies to meet their 22 lovers in, say, the market place of Casterbridge, there would, one feels, be a strange reshuffling of cards." Mr. Barrie claims that Mr. Hardy's heroines are the most charming in their womanitness and the most subtly drawn, with the exception of Meredith's, that this generation of novelists has given us. And tion of novelists has given us. And who will question it? There is also drama in Hardy of the most potent kind, yet a drama difficult to translate

### American Theatrical War to Be Carried to London

London Dramatic Letter.

(Special Correspondence.) ONDON, July 16.-The Vedrenne Barker management at the Court theater, which extended over three years, is still fresh in the memory of the public. It was responsible for some wonderful results in the way of productions, although financially it placed only a comparatively small sum to the credit of both partners' accounts. But when one considers that it went far to establish the reputation of men like Bernard Shaw, Granville Barker, John Galsworthy and John Masefield, the indebtedness of all interested in the welfare of the English drama to the activity and en-terprise of these two men becomes at once apparent. Since the moment of their separation neither has been too at case in Charles Fronman's Reper-tory theater. Vedrenne opened the new Queen's theater in Shaftesbury avenue, but unfortunately he was badly pro-vided with plays and the end was a loss of something like \$50,000. Nothing daunted, Vedrenne is to make a fresh start in the autumn. He has taken the Queen's from H. B. Irving,

taken the Queen's from H. B. Irving, who, as you may imagine, is only too glad to get the house off his hands, and will begin operations there on or about Sept. 19, with a new play entitled "The Man From the Sea," by William J. Locke, the popular novelist. The piece is in the author's well known vein and is best described by the term "romantic consel."

comedy." As the nucleus of his cast Vedrenne has already engaged Robert Loraine, Cecilla Loftus and Beryl Faber-an excellent start. Loraine, as I told you some time ago, had decided to renounce acting for a year in favor of aviation, but Vedrenne has managed Henry W. Savage's production of "Miss Patsy," with Gertrude Quintan in the title part, will be made in New York in a few weeks.

David Belasco announces that the name of the new play in which Miss Blanche Bates is to appear next sea-

erial flights and to settle down or terra firma. As you will readily un-derstand he does not want to run any risks with his leading man. had a chat with Cissy Loftus, who, by the way, is becoming quite buxom. The is greatly pleased at getting back to the legitimate stage as, in truth, they all are, albeit they find the at-tractions of the huge vaudeville sal-aries difficult to resist.

I met Fred Whitney at George M. McLellani's office the other day. He was full of "The Chocolate Soldier" and the prospects of its production in London. He has slipped over to Paris, but by the time of his return early next week I expect everything will have been settled for the presentation of Oscar Strauss's lively opera at the Lyric during the first or second week in August. With the piece coining money in America, I laughingly asked Whitney why he bothered his head about its being done in London, the more so as there is always the risk that it may not enjoy in London. the more so as there is so the risk that it may not enjoy ame success on our side as on Whitney could only answer that te was possessed by a restless spirit nd do nothing. I have never yet known he American manager whose ambition t was not to conquer Lendon. The mormous sums which have been lost in the process would serve to build up a good solid substantial millionaire.

William A. Brady, too, has flashed across the Atlantic in his meteoric fashion but his stay is nearly up, as he starts on his return voyage next Wed-nesday. He is bubbling over with news nesday. He is bubbling over with news nesday. He is bubbling over with news regarding the great struggle between the two rival syndicates, controlled re-spectively by Klaw & Erlanger and Frohman on the one hand, and the Shu-berts on the other. To recarditulate his gossip here, however, would be about as useful as to send coals to Newcastle. Figure is nothing that we in French

States with Robert Mantell in Beer-States with Robert Mantell in Beerbohm Tree's original part. Brady has also signed with McCarthy for another play on a specified subject, and has purchased "The Balkan Princess" and "The Naked Truth" from Curzon. The time is not very far distant, he stoutly declares, when the Shuberts will have their own representative and offices in London just as Frohman has his. Evidently they intend to carry the war into the heart of the enemy's camp.

Brady repeats the off-uttered com-

Into the heart of the enemy's camp.

Brady repeats the oft-uttered complaint respecting the present dearth of plays. Even American deamatists, he insists, hawe shown lately a sadly diminished output: that prolific writer, Clyde Fitch, has left no one to take his place so far as rapidity of production is concerned. Brady adds that New York playgoers are much more capricious than formerly and that the difficulty of sulting their tastes grows greater every day. Only a short time ago they were all for plays of a light and cheerful character, such as 'Penelope' and 'Mrs. Dot:' today they want work of a more strenuous and even morbid nature as in 'The City.' The former love of romance has gone while, if the entertainment is to attract, it must be subin "The City." The former love of romance has gone while, if the entertainment is to attract, it must be substantial enough to fill out three hours. The old days of bustling farces are, according to him, past. I asked him why America was taking so few English stars this fall: in point of fact Fred Terry and his wife, Julia Nellson, have alone allowed themselves to be tempted to cross the Atlantic. Brady's reply was that he could only suppose they had no effective plays to take with them and in that case they were much

have, I hear, garnered a rich harvest of anything between one and two hundred thousand dollars over there within less than a year. Irving could very well do with even a less sum and I dare say he will find Australia much more remunerative than the English provinces or London. His distinguished father, Sir Henry, always had a yearning to undertake the voyage but he was so firmly established at the Lyceum and his interests in that theater were so enormous it was impossible for were so enormous it was impossible for him to spare the time. In Australia H. B. Irving will reap the benefit of his father's hilliant reputation without having to suffer comparisons with him. Here as in America, the remembrance of the older actor has always overshadowed and to some extent mitigated against our acceptance of the younger. were so enormous it was impossible

I have just had a letter from Edmund Gerson, representing M. L. Sire, of the Bijou theater, New York, in which he tells me that May Robson is to open at Terry's on Aug. 22 in "The Rejuvenation of Aunt Mary." He sends me a pamphlet of American press notices full of unqualified praise alike of the piece and the actress. I sincerely hope that the pleasant anticipations these raise will be amply fulfilled. Whatever certain disappointed managers may decertain disappointed managers may de-clare. English playgoers are thoroughly catholic in their tastes and only too ready to welcome anyone who will in-terest or amuse them. All this foolish alone allowed themselves to be tempted to cross the Atlantic. Brady's reply was that he could only suppose they had no effective plays to take with them and in that case they were much better advised to remain at home.

Apropos of touring, H. B. Irving has just signed to go, in company with his wife, Dorothy Baird, to Australia next year. Oscar Asche and Lily Brayton in London. He has made a mistake, that's all.

## Is it Farewell to Ragtime.

cision of the members of the Musical Publishers' union, which recently brought its yearly convention to a close. brought its yearly convention to a close. That these publishers are speaking by the card—or perhaps by the score would be the better phrase—it is only necessary to take a trip on one of the Coney Island excursion boats, those last courts of appeal of a popular song. There the absence of ragtime in the selections played by the orchestras is most marked. Ten years ago before the plague of music had descended on everything in the restaurant line, from Delemonico's to the cheapest red inktable d'hote, no tune was ever conthe card—or perhaps by the score would be the better phrase—it is only necessary to take a trip on one of the Coney Island excursion boats, those last courts of appeal of a popular song. There the absence of ragtime in the selections played by the orchestras is most marked. Ten years ago before the plague of music had descended on everything in the restaurant line, from Delemonico's to the cheapest red ink table d'hote, no tune was ever considered to have really attained the high water mark of its success until the Coney Island excursion boat orchestras had played it for at least half—a season. Nowadays, comparatively swamped in the appalling pandemonium of music which all the restaurants provide, their vogue as a criterion of popular taste is more limited, but it is worth noticing, all the same, that they seem to have turned their back on ragtime

have all been a little more conventional and tinpanny than usual, but there is no further questioning the fact that these Vienesse boys, like Lehar, Strausa and the chap who wrote 'The Dollar Princess,' have put an awful crimp in turn out only conventional work.

"Ragtime had degenerated into a nuisance, and no one will regret it less than the musical publishers themselves—provided, of course, that they can only find another and more ambitious line of music which will sell as well. The Merry Widow' gave an upward till to the entire musical comedy and light operatic situation in the country, and I, think the present fine all star revival of 'The Mikado' at the Casino is helping matters along in the same direction. At all events, no matter what the reason is, ragtime is dead. Madame has got to move!"—Acton Davies, in New York Evening Sun.

AGTIME is a back number; even the hand organs are discarding it in favor of more meritorious tunes. This, at least, is the dear of the members of the Musical shers' union, which recently scores in the last year and a half. Perhaps this is due to the fact that they have all been a little more conventional and tinpanny than usual, but there

# Vienna Grieves at Parting of Stiles

VIENNA, June 26.—On last Wednesday the Royal Court operations discount of the Berlin Royal Opera as heroic tenor for the season of 1901-12. Expressions of regret have been heard on all sides that he is leaving Vienna, and the direction of the opera has made attempts, formance of the season took place the

closed its doors for the season of 19091910, after a production of the ballet
"Excelsior." The last operatic performance of the season took place the
evening before, when "Faust" was
given. Besides being the last performance of opera until August, it was also
the farewell appearance in Vienna of
Vernon Stiles as Faust, in which role
he has been heard many times at the
Royal Court opera. Mr. Stiles goes
from here to Riga, where he will sing

### ç....... SALT LAKERS IN GOTHAM.

York Sun a few days ago printed a very able article on Edwin Milton Royle's latest drama, "The Silent Call," which is now being published by Charles Scribner & Sons as a novel, viewing the psychological side of the book. Through it all the writer gives high credit to Mr. Royle, as one of America's leading playwrights and a man with a future in our dramatic history.. Mr. Royle is now at work on the reconstruction of play, and there is little doubt that the New York public will be called upon to pass judgment very soon on this lat-est work of the talented author; the coming winter may see its revival on Broadway.

Mrs Judge Royle is with her son and family at their country home on Deal Beach, N. J., for the next three months; all will return in October to the New York apartment east of Madison avenue, which they call home while in the metropolis.

While on the subject of Mr. Royle may be of interest to mention that he has an eye on a Salt Lake man whom he has offered a position in his new

play.
Mr Wesley Clawson, son of Artist
J. W. Clawson, who has acted in Salt
Lake under the name of John Willard, made so favorable an impression of Mr. Royle that he felt justified in giv-ing the young man a word of encour-agement regarding a stage career, an agement regarding a stage career, and promised him a position in his play when it was produced. Mr. Clawson may come east this fall to look over the theatrical situation, and also to take up vocal culture, as he is the possessor of a beautiful baritone voice.

We learn that Artist Clawson is thinking of making New York his future home, as this city affords so much greater opportunities for artists work than does the west.

From London interesting reports arrive concerning Mrs. Ada Dwyer Russell and her daughter Lorna. In the last letters to friends, Mrs. Russell tells how they were invited to spend the week end with Mr. and Mrs. Israel Zangwill, and that the coming week they had an invitation to dinner with Mrs. Humphrey Ward, the great novelist. A week end visit with Mr. and Mrs. Henry Ainley at their home in Kensington was also on the cards, Many other invitations were received from people of note in the literary and dramatic world, and although "The dramatic world, and although "The Dawn" has been rather a frost in London, and Mrs. Russell has feit the chill of public disapproval of the play still her social success has been most pleasant. She is also promised a fine season in New York the coming winter in a play by Armstrong, author of "The Heir to the Hoorah," which should have long life on Broadway and in the prin-

(Special Correspondence.)

TEW YORK, July 24.—The New Ways made on the Providence people. The home of Miss Alexander and her ece in Riverside, a 15 minutes' trolle; ride from Providence, is a cool retreat these hot summer days and convenient-

Hyrum S. Woolley of Sait Lake and latterly Seattle, is a visitor to the city, being called here on business, and is staying at the Manhattan hotel.

The visit of Mr. and Mrs. Louis Schwartz of San Francisco, formerly of Honolulu, to their daughter, Mrs. Capt. Alden Trotter, stationed at Fort Hancock, New Jersey, was a rather brief one. Mrs. Schwartz was Miss Millie Young, granddaughter, of the brief one. Mrs. Schwartz was Miss Millie Young, granddaughter of the late President Brigham Young. Mr. Schwartz was engaged in business in Salt Lake, but moved to the Hawalian Islands, where he built up a business Islands, where he built up a business remaining there many years; their daughter Mary, married Capt. Trotter two years ago, in San Francisco, and Mr. and Mrs. Schwartz came on in June to see their young granddaughter, who was born in May; they left the city a few days ago, to start westward to California and home.

Elder James L. Passey, who had the misfortune to break his leg over two month's ago at Van-Cortland the mistortune to break his leg over two month's ago at Van-Cortland Park, is now at the mission house re-covering, and will soon be able to resume his duties. Elder Passey was in the hospital seven weeks and is very happy to be so near complete restoration to health.

At the Belmont, Leroy Eccles of Ogden is registered, being here on business and intending to remain only a week or ten days.

Elder Kay Duke, who has been laboring in Maryland, has been transferred to New York.

Elder Hosmer Dudley, who has been in West Virginia for nearly a year, has been transferred from that conference to the New Hampshire district, and Elder O. P. Bates, who has been traveling in the up state part of the country, has been called to the office of the mission house. Elder John A. Taylor, who has been in the mission field in Maine for some time, has arrived in New York to fill a position in the mission house office.

The choir and congregation singing for some time, has been under the capable management of Elder R. M. Haddock, who has been an indefatigable laborer in the field, making friends everywhere and doing a great amount of good work among the investigators. Elder Haddock is a good musician, and is making strides in the formation of a choir that will be a credit to him. the formation a credit to him,

in a play by Armstrong, author of "The Heir to the Horah." which should have long life on Broadway and in the principal cities.

During the week of the Fourih at the Fifth Avenue theater on Broadway. Miss Lisle Leigh and her company of three, which includes her aunt, Miss Sara Alexander, and Will H. Vedder, appeared in "Weaving the Net." a happy vaudeville sketch and scored a big success. Miss Alexander came in for good notices in the part of Mrs. Foley. Miss Leigh is engaged by the Keith summer stock company of Providence, playing nearly every week, desp-

duets, and created a stir by their rendition of "Annie Laurie," and "O Wert Thou in the Cauld Blast." The Sconberg party leaves New York for home, Miss Keddington, returning to Chattanooga, on Saturday.

Mrs. Helene Davis entertained for the party, and a number of friends at a luncheon at her home. Mr. Sconberg's trip was in the interests of his firm as well as on pleasure.

berg's trip was in the firm as well as on pleasure.

JANET.

The weekly theatrical reviews and criticisms of the "News" appear regu-farly in the Tuestian assues.

THE MORMONS AND THE THEATER.

An interesting compilation forming the history of theatricals in Salt Lake, by the late John S. Lindsay, for sale at the Descret News Book Store, Price

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